

# The Classical Bulletin

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## Horace in Jesuit Education 1569-1820

In the year 1569 the Jesuits of the Roman College issued, as the second of what was to become a long list of valuable publications, a volume of 278 pages divided into two parts. The first 136 pages contained the works of *Quinctus Horatius Flaccus, ab omni obscenitate purgatus, ad usum Gymnasiorum Societatis Jesu*, while the rest of the book was given over to the notes of Aldus Manutius on the meters and text. Among the very earliest of the countless books which the Society of Jesus has sponsored during its four centuries, it was the beginning of a practical devotion on the part of the Society's scholars to the Roman poet that has never failed, and that has produced its concrete evidences in scores of books, manuscripts and periodical writings in every subsequent century.

It is not readily possible to trace with any exactitude the full influence of Horatian studies on the literary culture or aesthetic development of the Society by the formal translations or annotations that have been made by its members, for obviously the benefits of such studies are not limited to those who have edited texts or otherwise published contributions to the Horatian field. It is inevitable, to cite the first two examples that come to mind, that both Casimir Sarbiewski, who is known to fame as "The Polish Horace," and Jakob Balde, equally celebrated as "The Horace of Germany," must have drunk deeply of the *Carmina*, yet there is no sign that either of them ever wrote a line of commentary on their model. But there have been many others who, despite their preoccupation with larger matters or more urgent issues, have stopped for a moment and turned out of their path to jot down a note, to polish a few verses of a translated ode, or to indulge in spirited controversy to defend a preference on the reading of a disputed passage. Several issues of the *Mémoires* of Trévoux beginning in 1727, for example, carry the debate waged between Du Cerceau and others over the passage

Sonante mistum tibiis carmen lyra,  
haec Dorium, illis barbarum,

while a dozen years earlier the same pages carried Father Oudin's "Réflexions sur la dixième satire du premier livre d'Horace," addressed to M. Bouhier, President of the Parliament of Dijon. Later in the eighteenth century Vincent Fuga refuted Don Carlo Fea on his interpretation of a passage in the satires,

Quot capitum vivunt, totidem studiorum, etc.

Nor did Jean Hardouin's life of busy scholarship as

librarian of the College of Louis-le-Grand pass without touching Flaccus. His second published work appeared in *le Journal de sçavants*, and was a critical contemplation of the words *Cressa nota* in the thirty-sixth ode of the first book. And the student of texts whose work in this field is of more than ordinary interest is Estéban Arteaga, who was called the best critic of aesthetics of his time (1747-99). Most noted for his compendious history of Italian music, the breadth of his poetic erudition is indicated by his work on the influence of the Arabs on the origins of modern European poetry. When the Society was suppressed in Spain he went to Italy, thence to France, where he associated intimately with the Chevalier D'Azara. When the latter was charged by the famous printer, Giambattista Bodoni, with the responsibility of procuring an authentic text for what is now conceded to be the most beautifully printed Horace ever made, he entrusted the commission to Arteaga. Copies of this production are extremely rare, since but two editions were ever issued, the first in 1791 being limited to 300 copies, and the second, two years later, to 150 copies. A copy of each is in the possession of the Holy Cross Library, one of which (the second edition) came from the library of Queen Marguerite of Italy and bears a hand-written dedication to her Majesty in Greek, dated 1895. It was the first edition of this Bodoni Horace that drew the critical fire of Cavalier Clementino Vanetti, which elicited from Arteaga in reply a book in which he discusses various disputed readings of the Horatian text at some length and, it may be presumed, with sufficient authority, since the controversy appears to have ceased at that point.

The most notable of the Horatians of the Society is undoubtedly the famous French poet, critic and historian, Joseph de Jouveney. The incomparable author of *De Ratione Discendi et Docendi* seems to have left no avenue of the Latinists unexplored, for in the twenty-nine columns that Sommervogel needs to list the multitude of editions of his works we find that he edited texts of Terence, Martial, Ovid, Cicero, Juvenal and Persius, as well as Horace. In respect of the number of times it was reprinted and the languages into which it was translated, his work on Horace ranks with his Ovid as one of his most popular and useful accomplishments. It first appeared in 1688 at Tours in a single duodecimo volume, and for nearly two hundred years its career was a spectacular one, not a decade passing which did not see from one to nine distinct issues of the remarkable piece of scholarship, while the list of places in which it was published reads like a tourists' guide to all the

European centers of culture. In the year 1876, one hundred and eighty-eight years after its first issue, there was published at Paris an edition which cannot be less than the eightieth.

Second only to Jouvaney in his Horatian fame is Noël Étienne Sanadon. It is agreed by authorities that the excellence with which he turned Horace into French caused Dacier and other earlier translators to be forgotten. In 1717 he brought out *Theses Horatianae*, a commentary on the first two books of Horace, and it was ten years before he released what was to become his outstanding work in this field. At Paris in 1727 there appeared *Les Poésies d'Horace. Traduites en François avec des Remarques à l'usage de son Altesse sérénissime Monseigneur le Prince de Conti. Par le P. N. E. Sanadon, de la Compagnie de Jésus.* (Fr. Sanadon was given charge of the education of Prince de Conti on the death of Father Du Cerceau.) The work appeared originally in one volume, but before the year was out it was reissued at Amsterdam in ten volumes with notes of various commentators including Bentley and Cunningham. In the following year two different editions were brought out in Paris, one of which was in two volumes. Five years later an octavo and a quarto edition appeared, both in Hamburg, and in 1735 there came from Amsterdam an eight volume set, *Oeuvres d'Horace, en latin, traduites en françois par M. Dacier et le P. Sanadon, avec des remarques critiques, historiques et géographiques de l'un et de l'autre.* More than a dozen subsequent editions were published, principally in two, three, and eight volume arrangements, of which the latest appeared in 1880, and which include the English translation of 1743 and the Royal Edition of 1747, attributed to Frederick II, King of Prussia.

Three more Jesuits of France require to be noticed among the better known Horatian scholars. They are Fathers Rodelle, Tarteron, and Lorient. Of the first, no more need be said than that it was he who edited the celebrated Delphin Horace, which went to many editions between 1683 and 1777. Jérôme Tarteron's French translation of the Satires, Epistles and *Ars Poetica*, a volume of 513 octavo pages, came out at Paris in 1685. After two later editions, a fourth appeared in 1700 which included Abbé de Bellegarde's translation of the Odes. Four or five years later, the fifth edition found Father Tarteron replacing the Abbé's translation with his own, and the work continued to be published until 1742, achieving a score or more of editions. Of a later generation, Father Lorient, who edited many other classics, brought out in 1820 *Q. F. Horatii carmina expurgata, cum adnotationibus e Juvencio plerumque desumptis, quibus accessit designatio locorum praecipuorum quae Bolaeus ab Horatio mutuatus est*, of which the seventh edition was made in 1860.

It must not be supposed, however, that this work progressed nowhere outside of France. Few were the European provinces of the Society from which some tribute failed to be offered. From Spain, for instance, Urban Campos gives us in 1682 his only published work, *Horacio Español, esto es Obras de Q. Horacio Flacco tra-*

*ducidas en prosa Española, e ilustradas con argumentos, Epitomes, y notas en el mismo Idioma. Parte primera (y segunda). Va al fin la declaración de las Especies de Versos, y tres Indices, El primero Alfabético de las Obras, el segundo Cosmográfico, y el tercero de las cosas notables que se explican en las notas.* Italy is represented by Father Joseph Giannuzzi's *Le Opere di Q. Orazio Flacco recate in versi italiani* of which the only edition of record was issued at Naples in 1882. Germany's Horatians include Mastalier, Regelsperger and Sautier. In Poland an industrious group, Kniaznin, Koblansky and Sakowicz made vernacular translations of the Odes, which were collected in 1773 by the Lithuanian Jesuit Bishop Naruszewicz and published in two volumes at Warsaw as *Pięśni Wszystkie Horacyusza Przekładania Rosnych*; while in 1818 there was issued as Volume V of *Miesięcznik Polocki (Ephemerides polocenses)* a Polish analysis of the *Ars Poetica* by Father Raymond Brzozowski. These by no means exhaust the list.

An important feature of the Society's published studies is found in those volumes which are not accredited to any individual author or editor, but issued by provinces or colleges, generally for the use of their own students. As might be expected, a respectable number of such collective efforts have had Horace for their subject. As noted above, it was one of these, issued by the Roman College in 1569, that began the list of the Society's Horatian publications. The same college brought out another edition, *sublata obscenitate*, in 1615. The original Roman issue seems to have been the pattern for the College of Louis-le-Grand at Paris; for in 1617, while it was still known as *Collège de Clermont*, it made an edition to which were joined the notes of Aldus Manutius. Earlier than this, however, was the Flandro-Belgian Province, for it produced at Antwerp in 1601 a book of 42 quarto pages *L. Horatii Flacci Odarum selectarum liber primus ab omni obscenitate expurgatus. In usum studiosae Iuuentutis.* The edition was repeated in 1619, while in 1634 was ventured a 28-page production, *Poematum ex Horatio, Ovidio, Martiale, Statio selectorum manipulus primus.* The Gallo-Belgian Province was active in 1624 with a 288-page edition of the whole works of the poet, while the College of Rheims, in the Province of Champagne, was responsible in 1745 for *Horatii Flacci Odarum librum primum interpretabantur humanistae collegii Rem. Soc.* And in 1652 the College of Bruxelles prepared but did not publish a treatment of *Ars Poetica Horatii Lemmatis illustrata.* This remains in manuscript and contains *des emblèmes, avec une inscription et le nom des élèves.* The only classical author among the eight publications credited to Germany by Sommervogel is a 1772 issue of the poems of Horace. And at a time not recorded, the College of Mexico issued *Explicación de la cantidad de la syllaba conforme a las reglas del Arte de Antonio de Nebrija.*

Many other Horatian endeavors are accredited to the Fathers. The majority are known to have been published, but some never progressed beyond the manuscript state, while others have been lost if ever printed. Oe-

casionally our knowledge of the existence of a manuscript rests on a single reference which is, however, of sufficient authority to establish a strong probability for its existence.

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Worcester, Mass.

IRVING T. McDONALD

### What Is a Classic?

Dr. E. G. Sihler in the issue of the CLASSICAL BULLETIN for October, 1934, in his interesting and scholarly article on "Seneca and His World," says some ask "What is a Classic?" He adds,

Petronius, Ovid, Juvenal, Martial are called Classics; still they may fairly be called putrescent ulcers on the ailing social body of Rome. Augustus, the father of Julia, had good reason for banishing Ovid to the Black Sea.

I respectfully take issue with Dr. Sihler in his characterization, though holding no brief for any one of these writers as a whole. No lover of the Classics would be without much which they have left us. Petronius, perhaps, for good reason, has been sometimes called the father of the novel and in his *Cena* has sketched the character of Trimalchio, who is as imperishable as Falstaff. Ovid has left us much that had better been unwritten, but how much poorer world literature would be without him. We have but to recall *Philemon and Baucis*, *Pyramus and Thisbe*, *Cephalus and Procris*, and his noble elegy to Tibullus.

Vive pius; moriere pius. Cole sacra; colentem  
mors gravis a templis in cava busta trahet.  
Carminibus confide bonis; iacet ecce Tibullus,  
vix manet e toto parva quod urna capit.  
(*Am.* 3, 7:37-40)

Milton knew much of Ovid by heart. The authors in whom he took most delight were, after Homer, Ovid and Euripides.

Juvenal no more wrote to exploit vice than did a Hebrew prophet. He frankly says *facit indignatio versum*. Shall we ever forget the tender words *maxima debetur puero reverentia*? Martial has written much that we should do well to forget. (The same may be said of a considerable portion of the writings of Catullus, and Horace himself is not free from reproach.) But I feel sure that few scholars would be willing to give up his tender poem on the death of Alcimus and his sly but effective humor launched against the faults and foibles now of the physician, now of the lawyer, now of the denizen of "Main Street."

Let us then judge these great writers by their best. Should we apply to our immortals of a later day, Boecaccio, Chaucer, Shakespeare, Fielding, Smollett, the standard which Professor Sihler implies, they would have to be banished permanently from the commonwealth of letters.

University of Mississippi  
University, Mississippi

ALEXANDER L. BONDURANT

Poetry does not consist simply in saying things, but in making us dream about them.—*Sainte-Beuve*

### Ineunte Anno MCMXXXV

Anima Christiana De Futuro Sollicita  
Quid Metuat, Quid Meditetur

Quam ferat sortem Novus Annus, omnes  
quaerimus quassi dubiis profundis.—  
Gentium Foedus poteritne pacem  
reddere tutam,

horridi an belli, modo quod resedit,  
principum ob rixas calida e favilla  
proruent ignes, crepitansque flamma  
euncta vorabit,

diruta et ferro bibet ore hiant  
sanguinem tellus, Furiisque cinetus  
machina Mavors stygia profundet  
flammea tela?

Destruent pacem furor ultioque  
civium, dudum male qui queruntur  
dura fortunae, male qui moventur  
et nece regis?

Audient gentes malesuada verba,  
ore quae profert rabido protervus  
daemonum princeps, hominum perennis  
insidiator?

Pacis an Princeps, hominum Redemptor,  
Legifer, Iudex, Domino a Supremo  
traditum Pacis sibi vindicabit  
nobile Regnum?

Christe, Rex Pacis, bona pacis affer  
gentibus scissis odio nefando;  
more se fratrum redament: amantem  
Teque sequantur!

*E Schola Campiana Pratocanensi  
in Finibus Wisconsinorum Sita,  
die Christo Regi dicato.*

A. F. GEYSER, S. J.

We miss something more than a literary pleasure when we read the classics in translation; we miss the genius of the two nations which created them. The best revelation of the Greek genius is the Greek language, fine, subtle, analytic, capable of feeling and expressing the most delicate minutiae of thought, never hard, and yet not flabby, the most malleable of tongues and equally capable in the hands of a master like Plato, of wit, dialectic, pathos, satire, poetry, or eloquence. And can we really understand the spirit of Rome without knowing the march of the Latin sentence, serried, steady, stately, massive, the heavy beat of its long syllables and predominant consonants reflecting the robust, determined, efficient temper of the nation, as different from Greek as a Roman road from a breaking wave?—*R. W. Livingstone*



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Vol. XI JANUARY, 1935 No. 4

## Editorial

As the present issue of the BULLETIN is likely to reach our readers before December 25th, we take this occasion to wish them all a Merry Christmas and a Happy New Year. May the New Year bring those of them who are teachers of the Classics renewed enthusiasm for their work and fresh success in furthering the liberal education of our youth by means of a sound and thorough classical training. To make their teaching of the Classics ever more interesting and effective, it is important that classicists be not too confined in their own interests, limiting their study and reading to the authors whose works they are actually engaged in teaching. Rather, let their outlook be as broad as possible, taking in a wide range of Greek and Roman writers. To stimulate and maintain such breadth of view is one of the purposes of this journal. On the other hand, the editors are also eager to serve, as well as they may, the immediate practical needs of high-school teachers, who constitute a large portion of the readers of the BULLETIN. But to be able to do this, they need the co-operation of these high-school teachers themselves. If less material of this character has been published in the past than some of our patrons seem to desire, this has been the case merely because a comparatively small amount of such material has been submitted to the editors. High-school teachers are invited to help us to remedy this defect by letting us have articles, notes, discussions, reports of work achieved, interesting news items, or even mere requests for the discussion of problems arising out of their work in the classroom. More contributions of this kind will mean a more interesting and helpful BULLETIN for high-school teachers.

A center for collaboration on the work of the new Dictionary of Medieval Latin, to replace the old Du

Cange, *Glossarium Mediae et Infimae Latinitatis*, has been established at Saint Louis University, according to announcement made by the local Committee, the Reverend James A. Kleist, S. J., professor of classical languages, Chairman, Dr. Millett Henshaw, associate professor of English, and Dr. William C. Korfmacher, assistant professor of classical languages. The project for the new dictionary is world-wide in scope. By arrangement with the *Union Académique Internationale*, American scholars have been assigned twelfth-century Latin texts of French or Italian origin. A preliminary list of these texts has been issued in a circular under the direction of a national Committee of the American Council of Learned Societies. Professor Charles H. Beeson, of the University of Chicago, is Chairman of the national Committee; and the list of texts has been prepared by Msgr. George Lacombe, of the Catholic University of America.

Work on the dictionary may originate as a master's or doctor's dissertation, or as a special monograph on the Latinity of some one text or portion of a text in the field indicated. Several such dissertations are now actively under way at Saint Louis University. The local Committee at the University will welcome inquiries from scholars at other institutions who may be interested in participation in this important enterprise. Five other local centers have been authorized in the United States. They are situated at the following institutions: the University of Chicago, the University of California, the Catholic University of America, Cornell University, and Harvard University.

## A Strolling Penny-a-liner

A remarkable transformation in the amateur's evaluation of Greek verse takes place when he comes across some of it translated by a master-hand. A sense of the rhythm of Hellenic meter is so difficult of attainment that many of us must see the greatest poetry in the world, if not through the eyes of another, at least devoid of much of the beauty of its outward form. It must draw our hearts to it by the attraction of its thought alone, save when some really competent scholar adds the help of a good translation.

For an example of just such a master we may cite the late J. S. Phillimore. In an article entitled "Ivy Berries from the Anthology" he discusses at length and in scholarly fashion Leonidas of Tarentum.\* He has the kindness and good humor to sum up the extent of our definite knowledge of this poet of the Greek Anthology in the following quotation from what he calls "Susemihl's dry storehouse of enormous patience and care":

Leonidas of Tarentum, probably contemporary with King Pyrrhus of Epirus, claims an especial place: he is for Hellenistic times the type of the travelling poet and improvisatore.

Whoever he was and whatever he may be conjectured to have done, he has left behind him about one

\**Dublin Review*, Jan. 1906, p. 59. All quotations in this paper are printed with the kind permission of the publishers, Messrs. Burns Oates and Washbourne, Ltd.

hundred pieces of verse. He is an author known by his works alone. These works are all comparatively short. Leonidas was, moreover, one of those poets through whose wanderings the style and content of the Greek Dedication, Epigram, and Epitaph entered into the sphere of Roman life and manners. Because of the many epitaphs he composed, and because of his frequent treatment of the poor man's point of view, he has been dubbed "the poor man's poet." A rich man's poet, like those that in later days surrounded Augustus, could well afford the higher flights of fancy. The man who composed for a meagre living, however, made up his lines to fit the characters of those who would pay for them, and the best market was the Epitaph.

Let us look at some of the translations that Phillimore gives and note the excellence of the thought, as well as the beauty of form in which he has dressed the thought.

*To Aphrodite*

Lady of Secrecies,  
Accept this gift—'tis all a poor man has  
After his pilgrimage—for scanty is  
The jar of meal that feeds Leonidas:  
A bite of luscious cake,  
The excellently treasured olive oil,  
The green fig from my fig-tree bough I break,  
Five grapes whereof my vineyard crop I spoil;  
Also these drops I pour,  
Lady, at thy foundation. Save me now  
From ugly indigence, as once before  
From sickness, and a goat shall pay my vow.  
(*Anth. Pal.*, vi, 30)

As to Epigrams, here is one that will appeal even to a beginners' class in versification:

*To a Certain Mouse*

Get you gone from where you are,  
Mice of darkness, quit my cottage!  
Poor Leonidas' jar  
Cannot keep a mouse in pottage.

Salt and,—yes, the old man's able  
Just to raise a pair of cakes—  
Barleybread: the style of table  
From his ancestors he takes.

Therefore, wherefore all this waste of  
Search in corners of the hut?  
'Tis no place to find a taste of  
Supper scraps, O greedy gut!

Run, my little friend, with eager  
Steps, to try another door;  
Everything of mine is meager,  
There you'll find a richer store.  
(*A. P.*, vi, 302)

There is in Leonidas's poetry even a touch of the realism of which the moderns are so morbidly fond. But an element of humorous cheerfulness is also present. Such a sense of the humor of life is studiously avoided by the up-to-date poetaster. Yet let not such a modern scoff at this simplicity. Let him try to equal the old Greek in his own pessimistic specialty. Leonidas gives him something to aim at.

*His Pessimism*

Numberless ages ran  
Of old, or ever thou didst reach the dawn,  
And ages numberless in death withdrawn  
Are waiting for thee, Man.

This residue, our lot  
Of life, what is it? Oh, a mere—a mere  
Dot for the size of it. Could aught appear  
More puny than a dot?

And though it be so small  
This life so stunted; it is even so  
A thing more foul than death, and Death's a foe;  
No sweetness in't at all.

A polled and blistered batch,  
No shrivelled spider's husk so foul as it;  
And Man, a wattled crate of bones ill knit,  
At clouds of heaven must catch.

O Man, where is the profit?  
The moth besets the garment ere 'tis spun,  
The worm was waiting when the thread begun,  
To eat the weaving of it.

Then while the day springs pass,  
Seek, Man, with all thy might, and rest in dearth:  
Of one thing mindful all thy time on earth—  
That thou'rt a twist of grass.

(*A. P.*, vii, 472)

In spite of the pessimistic tone of this piece, Leonidas is usually cheerful, even in his epitaphs.

*A Shipwrecked Sailor*

Good winds be yours and fare you  
Full happily at sea;  
But if a squall should bear you  
To parts of death, like me,—  
Call not the deep unkindly,  
When you yourself presume  
To loose a cable blindly  
From here beside my tomb.

(*A. P.*, vii, 264)

Phillimore, in the article cited above, reserves for the last place what he thinks to be one of the highest flights of Leonidas. It is a compliment to his own taste that he quotes:

In the afternoon, amid the snowflakes thickly flying,  
Home by themselves came the cows from the hill;  
But the herd boy rests in his long sleep, lying  
Low beside an oak where the lightning laid him, still.

*St. Mary's College,  
St. Marys, Kansas*

JAMES J. MCQUADE, S. J.

**Book Reviews**

**Latin Fundamentals**, by Ernest L. Hettich and A. G. C. Maitland. Revised edition, pp. xvi+389. Prentice-Hall, Inc., New York, 1934. \$2.25

"The main purpose of the revised edition," says the preface, "has been to simplify and classify according to their difficulty the examples selected for practice in translation. Four new lessons have been added. . . . To satisfy the demand for some connected reading matter, there have been added from the sixth book of Caesar's *Gallic War* the chapters on the customs of the Gauls and

Germans. The necessary additional vocabulary and notes are printed on the same page as the text." A discussion of the fundamental concepts of grammar, in twenty-eight pages, is another feature of the revision which will prove valuable. In all, the new edition is seventy-three pages longer than its predecessor, and better-looking, although the price remains the same.

*Latin Fundamentals* is "primarily intended for students beginning Latin in college." It is addressed to intelligent collegians who have not been coerced into taking the course, and, while fundamentals are necessarily elementary, it is readily distinguished from a high-school textbook. There is a minimum of "synthetic Latin" in the exercises. The "Selections for Reading" (a caption which often lends a questionable dignity to a mere two or three lines) are pointed sentences from twenty-one Latin authors, whose life and works are outlined in the "Biographical Notes." An appendix of grammatical forms recapitulates the paradigms of the lessons. After the eighth lesson, the customary lesson-vocabulary is replaced by a list of new words grouped according to the parts of speech, "and the student is required to compile his own list of meanings and vocabulary forms from the general vocabulary at the end of the book." The frontispiece, a Vatican manuscript, is the only illustration. There is a good index, the editing is well done, the printed page is attractive, and the book is pedagogically sensible and sound.

The notion that reading Latin is impossible without translation into the vernacular is highly detrimental both to reading and to translation. It is an all-too-common fault of our textbooks to sanction this view, either implicitly or explicitly, by directions such as those given here in sections 203 and 208, in which the student is told precisely how certain Latin constructions are to be rendered into English. Translation is an exercise perhaps second to none in disciplinary and aesthetic value—and long may it prosper—but if a Latin paragraph is to "come to life" only after it has been translated into English, then such an otherwise commendable book as *Latin Fundamentals* may as well surrender at once to *Everyman's* or the *Loeb Classical Library*.

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WILLIAM R. HENNES, S. J.

**Claudius, the Emperor and His Achievement**, by Arnaldo Momigliano, translated by W. D. Hogarth. Pp. xvi and 125. Oxford, Clarendon Press, 1934.

This little book will be welcomed by those who have long been suspicious of the casual dismissal of Claudius as a "weakling ruled by his freedmen." Dr. Momigliano shows that the emperor followed energetically and consistently, if somewhat pedantically, a definite policy in his administration. That this policy contained the seeds of inevitable conflict, is due not to Claudius himself, but to Octavian, who tried to preserve the old republican spirit, while at the same time he strove to establish the principate, which could not help becoming a monarchy. Claudius's study of history taught him that the insti-

tutions of Rome had been constantly changing to meet the conditions of the growing state, but the Roman spirit remained to give it life. Seeing, as he did, that a centralization of administration was necessary, and that the welfare of the empire demanded the elevation of the provinces to an equality with Italy, he invited the senate, as co-ruler with him, to enact these reforms. The senate, unwilling to sign its death warrant, refused to co-operate, and Claudius then, through his policy of coercion, won the hatred of the upper classes in Italy, a hatred which is reflected in the judgment of the ancient historians upon his reign. Far from being the hypocrite that these historians make him, Claudius was sincere in his desire of the senate's help. His academic mind would not let him see that he could not expect such help. The second chapter, on Claudius's religious policy, seems to contribute little to the author's thesis. From the reading of the book one would not guess that it was a translation.

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WILLIS D. NUTTING

### Latin Plays and Songs

The following Latin play and song material can be obtained by addressing Dr. Dwight N. Robinson, 162 N. Sandusky Street, Delaware, Ohio.

1. *Plays and Songs for Latin Clubs* (\$1.00 a copy; 75c in lots of ten or more copies). This volume contains the Christmas play *Christus Parvulus* (performed one year at Ursuline College, Cleveland, various times at Oberlin College, and annually at Marshall College, Huntington, W. Va.), the Easter play *Christus Triumphator* (performed on one occasion before the Classical Association of the Middle West and South at Columbia, Mo., and annually for the last fifteen years at Ohio Wesleyan. The text of both these plays, with a few exceptions, is the Vulgate text, aside from the Latin hymns that are incorporated in them), *Pyramus and Thisbe*, and *Horatius Implicatus*, a dramatized version of the meeting of Horace with the bore, and very suitable for schools desiring to honor the 2000th anniversary of the birth of Horace next year with a brief programme. Included also are Latin versions of the carols *Joy to the World*, *Silent Night*, *Hark the Herald Angels Sing*, and *There's a Song in the Air*.

2. *Cleopatra and Other Latin Plays and Songs* (Price same as above). The volume contains the plays: *Cleopatra*, *Proserpina*, *Orpheus*, and *Alceste*. The *Cleopatra* was presented before the Ohio Classical Conference at Dayton, the *Alceste* at the Delaware meeting, and it is planned to perform the *Proserpina* at the Newark meeting. In addition the collection contains the carols *God Rest You, Merry Gentlemen*, and *The First Noel*; also versions of *Drink to Me Only with Thine Eyes* and *Annie Laurie*.

3. *Narcissus and Other Latin Plays* (Price same as above). This contains the *Narcissus*, the *Nero*, the *Atalanta*, and the *Augustine*. The last named is the life story of the Saint, bringing in as well his mother, St. Monica, and following the outline of his life as it appears in the *Confessions*. Included also in this collection are versions of *Jingle Bells*, *Good Night Ladies*, *He's a Jolly Good Fellow*, and *America the Beautiful*.

In addition to the above the following songs are available in the form of typewritten sheets.

1. *Bananas, Barney Google, The Old Gray Mare, Gallagher and Shean, and It Ain't Gonna Rain No More* (50c).
2. *The Rosary and Love's Old Sweet Song* (25c).
3. *Roses of Picardy and Where My Caravan Has Rested* (25c).
4. *In the Garden of To-Morrow and The Owl* (25c).
5. *On the Wings of Song* (Mendelssohn) and *May Time* (25c).
6. *Ol' Man River* (25c).



### The Ratio and the Present Status of the Classics

Any one conversant with the curricula in American schools during the past ten or fifteen years knows that Latin and Greek have gone out of fashion in the present American scheme of education. The causes of this situation seem mainly to have been the elective system, the triumph of the machine age, which gave science and the mechanical arts a tremendous and disproportionate popularity, and the abandonment of the traditional aim and method of teaching the classics even in schools which retained and emphasized the classical curriculum. The first and second causes are fast losing their influence on the situation. Electivism is under severe attack from many quarters, and the economic crisis of the past four years has lessened public confidence in the self-sufficiency of science.

The third cause, however, warrants elaboration and thoughtful examination. Father Francis P. Donnelly's recent *Principles of Jesuit Education in Practice*,<sup>1</sup> so full of wise criticism and sound pedagogy, may well be taken as the basis of both the elaboration and the examination.

It was while struggling to maintain the status of Latin and Greek in the curriculum against the more favored modern subjects that the classical forces surrendered their traditional aim and method of teaching. The art of expression, written and oral, was replaced as a primary aim by the ability to read and understand Latin and Greek. Hence composition and the handling of spoken Latin were reduced to a minimum, when they were not excluded altogether. Grammar study became more formal than functional, and by-products of classical teaching, such as the understanding of English derivatives, English spelling, Latin quotations, mythology, history, etc., received an ever larger share of attention. Indeed, they often became in practice the main interest of the course. With the establishment of these new aims and approaches to teaching, it became increasingly difficult to convince educationists of the superior capacity of the literatures of Greece and Rome to give youth high standards of taste and to develop in them the power of thinking and expressing thought. Furthermore, the insistence on wide and rapid reading of authors without proper foundation of language and without sufficient co-operation on the part of teachers, led students to adopt the pernicious custom of seeking help from cheap, un-English translations, thus not only destroying the disciplinary value inherent in original translation, but also defeating the very object of the course, ability to read and understand the language.

Now, if the classics are to reclaim a respectable status in the new college curriculum, there must be a thorough revision of aims and methods in both high-school and college teaching. Nor is there a better means of effecting this revision than by studying and reconsidering the plan of the *Ratio Studiorum*. For, while it is true that under the system of the *Ratio* much more time was devoted to Latin and Greek than the widened curriculum of to-day permits, still the essential aims and instructional technique of the *Ratio* are as fully valuable and

operative now as they were in the past. Joined to more recent sources of interest that are available to the teacher, they will give a vitality and a solidity to classical instruction that it has not known for some time.

While we take Latin as a point of departure, the following suggestions, necessarily detailed because of the importance of the subject, may also be applied with proper modifications to the teaching of Greek.

First, the primary aim of Latin teaching, at present limited to the "progressive development of power to read and understand Latin,"<sup>2</sup> needs to be enlarged so as to emphasize expression, written and spoken. Reading alone will not give a mastery of any language. Further, as the Jesuit General, Luis Martín, pointed out many years ago, "the whole value, fruit and object of study lies in the cultivation of all the faculties."<sup>3</sup> But the faculties are cultivated when they act properly. "The use of language," says Father Donnelly in his recent book referred to above, "will make them act; the use of the most artistic languages will make them act properly. Every process which the orator or poet or essayist went through in composition, the student may be made to go through in education. The greatest artists of language are admittedly the writers of Greece and Rome. To go through the process of expression under their guidance is like going to Phidias or Michelangelo for sculpture, or to Raphael or Murillo for painting."<sup>4</sup>

Now, to effect this cultivation of the faculties—mind, will, judgment, imagination—through expression, the Jesuit schools used and should continue to use distinctive methods (1) for teaching grammar, (2) for explaining the classical authors, (3) for teaching the art of composition.

The Jesuit method of teaching grammar, particularly syntax, was always functional rather than formal. To remember the rule of grammar was less important than to understand and be able to apply it in writing and in speaking. In this way expression was stressed at the very beginning of language study, and the Latin author more than the Latin grammar was the last and best authority. Such a method of grammar teaching can, with a little ingenuity on the teacher's part, be adjusted to any prescribed grammar text. The teacher can at least adhere to the prime principle of functional teaching by keeping grammar study in the closest possible relation to the read, the written, and the spoken word. Hence, as the *Ratio* prescribes, let him introduce a classical text, such as selections from Cicero's Letters, into the beginning Latin class. It will serve not only to direct the first steps in reading, but also as a model for oral and written drill in vocabulary and grammar.

The explanation of the author, too, should be based on the principles and formulas of the class-lecture as given in the *Ratio Studiorum*. Father Donnelly devotes four excellent chapters to this matter, which may be supplemented by reading the brief but thorough outline of the method in the *Ratio* itself.<sup>5</sup> Those who are not convinced of the necessity or value of the class-lecture, may find persuasive force in the fact that it is the only effective remedy against the widespread use

of translations, or what in college slang are called "ponies." The current practice of introducing the boy to a Latin author by assigning him passages from Caesar to translate without offering him adequate help and direction is tantamount to inviting him to use a "translation." Thus initiated into the "pony" habit, he will not easily break from it, and so his Latin or Greek training will be vitiated almost in its inception. Hence arises the phenomenon that has caused wonderment and dismay to classical teachers, of pupils who after several years spent on Latin are unable to express their thoughts in Latin speech or writing, or even to understand Latin authors.

A powerful corrective of this all too common result of present-day Latin teaching would be to bring back to the classroom the method of the prelection. Its value is fourfold. It is a constant and fruitful object-lesson to the pupil in the art of study; it helps in the development of his faculties by teaching him observation, analysis, discrimination, taste; it becomes the basis of correct, elegant, forceful self-expression; and it makes possible the pupil's mastery of a lesson without resorting to extraneous aids. Although conducted by the teacher, the prelection supposes and exacts the active co-operation of the class. Ordinarily its steps are (1) a brief summary of the content of a passage and its relation to the foregoing passage; (2) the solution of difficulties in vocabulary, grammar, word-order, subordinate connections; (3) comments on syntax and style; (4) a brief explanation of allusions, names, etc.; (5) sometimes, especially in the beginning class, a partial or complete translation. A point that is frequently overlooked in discussions *pro* and *contra* as regards the prelection is the rule of the *Ratio* that the teacher should adapt the prelection to the grade and proficiency of his class. Experience has taught that after a year or two of thorough application of the prelection, an average class will need comparatively little help in such things as vocabulary, regularities of grammar, and structural analysis. Consequently the teacher should devote no more time to those matters than he finds necessary, else he will destroy the interest of the class and neglect really vital points of teaching. His attention should then center on content, figures, style, and artistic reproduction. In this way, he may sometimes enlarge the amount of the assignment, sometimes intensify the artistic study of only a few passages. But the *Ratio* gives him no justification for laboring the obvious or being dull or remaining static.

The *Ratio*'s method of teaching the art of composition<sup>6</sup> is closely connected with the prelection. It is summed up in the phrase, "Reproduction based on the author"—*imitatio est anima praelectionis*. The prelection is a preparation for self-expression. It is the study of a masterpiece in all its details, an analysis of the elements of vocabulary, grammar, style, the structure of words, sentences, paragraphs, and complete compositions. The result is to be a written exercise modelled on the passage thus intensively studied. Imitation, however, has gradu-

tions, and an ideal. The beginner imitates an author's words, then his sentence structure, then his paragraphing, and so on through the more subtle qualities of style, such as variety, rhythm, force. The crown is original composition, and nothing short of this will satisfy the demands of the *Ratio*. It is evident that the ideal today is different. The ultimate aim is idiomatic translation from English into Latin. The *Ratio*, on the other hand, would set a topic in Latin to be developed into a letter, an essay, an oration, or a narrative. There is undoubtedly much good to be got from translating the vernacular into Latin, but, as Father Donnelly wisely remarks, "translation demands a perfect knowledge of both idioms and that is the last stage in one's education, not a preparatory stage. In translating from the vernacular the student does not and perhaps cannot get any more of Latin into his exercise than the words or phrases. Those he can get from a dictionary. The sentence form, the paragraph structure, the higher qualities of style cannot be found in the dictionary, and as the student is not supposed to have them in his head, they will not occur in the Latin."<sup>7</sup>

Much of the composition work in our American schools is limited to the translation of separate sentences, and, because the student is seldom master of both the English and the Latin idiom, the English sentences assigned for translation frequently are not English in idiom, but Latin or Greek. The method recommended by the *Ratio Studiorum* of modelling composition on the author read in class, seems better adapted both to the teaching of Latin style, especially in the high school, and to the centering of the student's attention on the text of the author. Successful use of the imitation method, however, presupposes the use of the prelection. For the latter furnishes the student with the tools necessary for expression, namely, vocabulary, structure, and style.

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#### NOTES

1. *Principles of Jesuit Education in Practice*, by Francis P. Donnelly, S. J. P. J. Kenedy and Sons, New York; 1934. \$2.00.
2. *The Classical Investigation—A Report*; I, 38.
3. Address to the Jesuit Scholastics at Exaaten, Holland; Jan. 1, 1893. Cf. *Woodstock Letters XXII* (1893), 105-7.
4. *Op. cit.*, p. 54.
5. See, for instance, Rule 27 of those Common to the Professors of the Lower Classes; Rules 6 and 8 of the Professor of Rhetoric; and Rule 6 of the Professor of Lower Grammar (E. A. Fitzpatrick, *St. Ignatius and the Ratio Studiorum*; McGraw-Hill Book Company, New York and London, 1933. Pp. 201, 211-13, 233).
6. Cf. T. Coreoran, *Classical Bulletin*, Vol. VI, pp. 46, 56 and 58.
7. *Op. cit.*, p. 109.

For us the comparison of ancient and modern is largely a comparison of something half-seen at a distance with something which we know intimately. We are apt to see only the bold outlines; we are apt to miss the little lights and shades, the quick vibrations of emotion that existed to a Greek in some particular word or phrase, and therefore we think they are not there.—*Gilbert Murray*



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